



Meadows of Farnham Enclosures

Sonic Cartography

FARNHAM ENCLOSURES
Stephen Connolly

Proposed Drone Shots Tilford Endpoint - 13.03.22
140 views
Published on June 30

[SHARE](#) [EDIT](#)

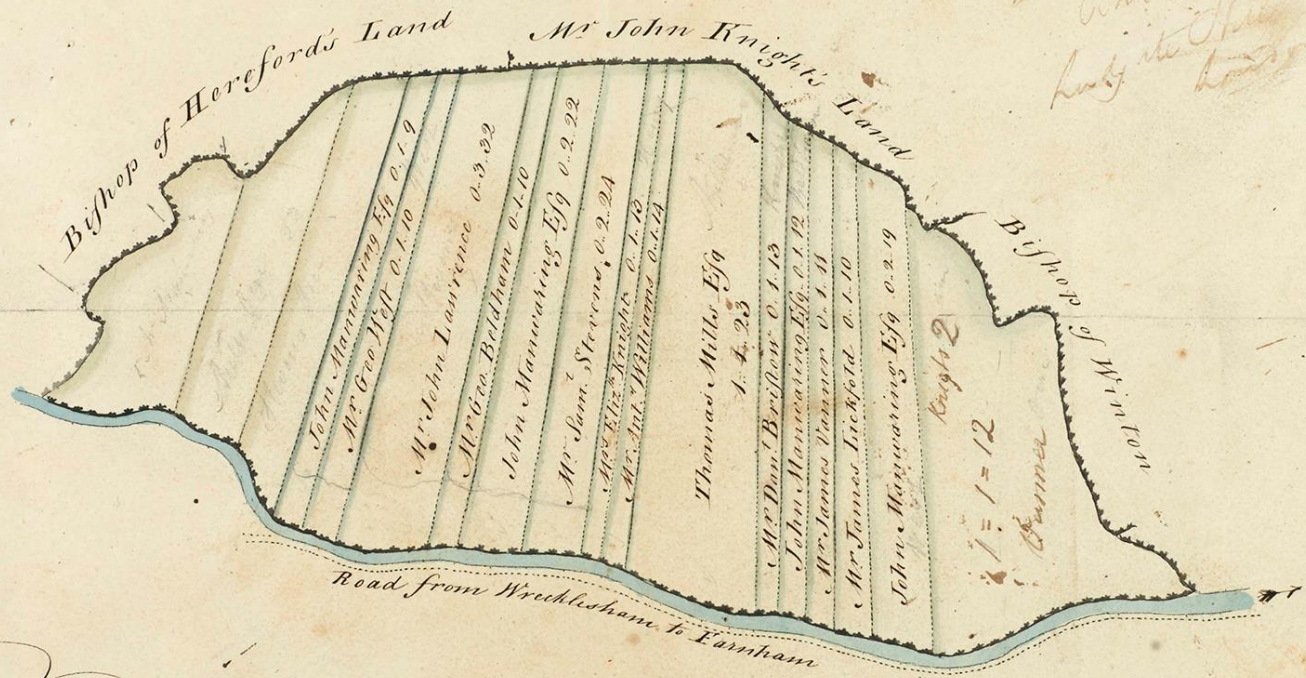
- SHOT 1 WEST MEADOWS OF FARNHAM**
 - SHOT # 1
 - Parking for Shot 1 - Meadows
- SHOT 1A HAY MEADOW**
 - SHOT 1A HAY MEADOW (1796)
- SHOT 2 FARNHAM TOWNSCAPE**
 - SHOT 1
 - DRONE CONTROL FOOTPATH MOVEMENT
 - DRONE CONTROL # 1
 - DRONE CONTROL # 2
- SHOT 3 EAST MEADOWS OF FARNHAM**
 - SHOT # 3 EAST MEADOWS
- SHOT 4 WAVERLEY ABBEY**
 - SHOT 4 WAVERLEY ABBEY

Map data ©2022 Terms 200 m

- Farnham Enclosures is a moving image project exploring the intersection of people and nature in this part of rural Surrey.



A Plan of
 Hay Mead
 in the
 PARISH of FARNHAM
 BY
 John Jarrett
 1796



Contents of Hay Mead
 a r p
 10.0.16

473.
 2144
 2149
 2146
 2147
 2149
 2152
 2150
 2151

- It places early maps in conversation with contemporary drone visualisations to follow the course of the river Wey.



12

King's 2

John Mammaring Esq 0.9.19

Mr James Mammaring Esq 0.1.10

John Mammaring 0.1.11

Mr Dan Mammaring Esq 0.1.12

0.1.13

1.4.23

Thomas

Bishop of W

Private

1940

The following is a list of the names of the owners of the land in the County of ...
 1770 ...
 1771 ...
 1772 ...
 1773 ...
 1774 ...

The following is a list of the names of the owners of the land in the County of ...
 1775 ...
 1776 ...
 1777 ...
 1778 ...
 1779 ...



1770
 1771
 1772
 1773
 1774

1775
 1776
 1777
 1778
 1779
 1780
 1781
 1782
 1783
 1784
 1785
 1786
 1787
 1788
 1789
 1790

M^{rs} Williams Farming 3.3
 = average

1770
 1771
 1772
 1773
 1774
 1775
 1776
 1777
 1778
 1779
 1780
 1781
 1782
 1783
 1784
 1785
 1786
 1787
 1788
 1789
 1790



Wm. Meadows
Bartholomew
Wm. Barlow

Wm. Barlow

No. 7

No. 6

No. 5

No. 4

No. 3

No. 2

No. 1

Wm. Esq.
a Dane
Wm. Eschold
P. Smith

0. 2. 34
1858
1857

0. 2. 9
1858
1857

0. 2. 16
1858
1857

0. 2. 32
1858
1857

0. 3. 0
1858
1857

0. 3. 33
1858
1857

1. 0. 2
1858
1857

1. 0. 8
1858
1857

1. 0. 10
1858
1857

0. 1. 30
1858
1857

0. 2. 9
1858
1857

0. 2. 16
1858
1857

0. 2. 32
1858
1857

0. 3. 0
1858
1857

0. 3. 33
1858
1857

1. 0. 2
1858
1857

1. 0. 8
1858
1857

1. 0. 10
1858
1857

Reference
The numbers 1 to 9 are changed to
Pieces between T. B. Mills Esq.
Bartholomew, W. Ed. Bartholomew
and W. J. Lane as written
T. B. Mills Esq. 3 Pieces
W. Ed. Bartholomew 2 9/16
W. J. Lane 2 7/8
The others are fixed pieces as specified
in the several different pieces.

The whole Content
15 1 26

Clasaph River

Bartholomew

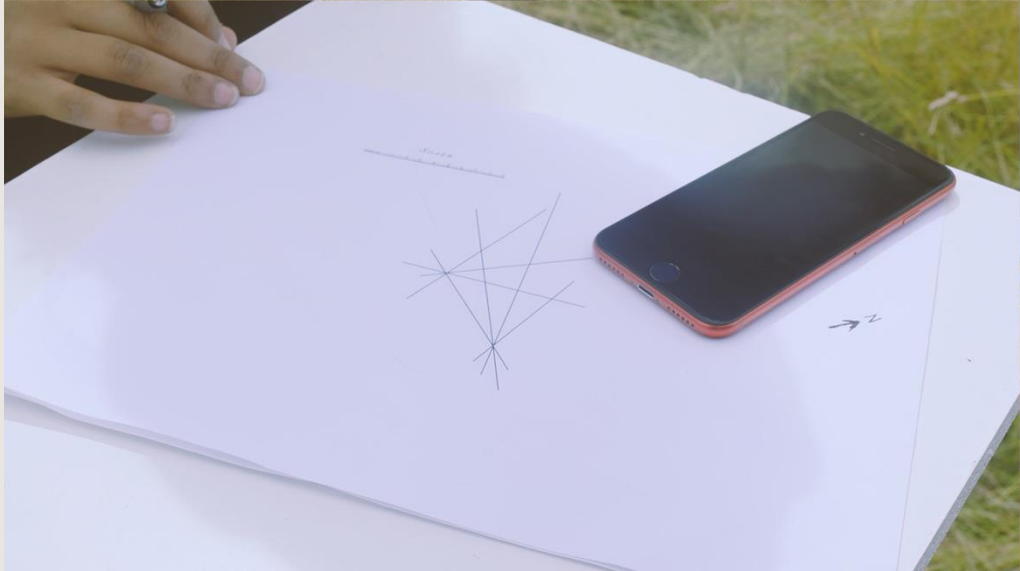
Wm. Esq.

Wm. Esq.

Wm. Esq.

copy made

freedhold



The project visualises the historical process of mapping land, precursors to enclosure and consolidations of land ownership.

three axes of interest explored in this project -

- limits of cartography - within the visual representation - coincidence of map and territory beyond scale;
- errors of cartography - compromises within the limits also constrained by the representational system;
- embodied engagements with our surroundings beyond the paradigms of landscape.

Project Introduction

- Gathering Sounds
- Compositional process
- Challenges with source material



Instrumental Soundscapes

- Gathering Sounds
- Compositional process
- Challenges with source material



Gathering Sounds

- Field recordings captured at points along the River Wey
- Recorded during the day
- Stereo capture positioned to mimic visual placement
- Recordings lasted 10-20mins at each location



Impulse Responses (IRs)

- IRs are typically used to create realistic reverb effects in music and sound production
- The simplest approach involves recording a short, transient burst of sound (impulse)
- Software identifies how acoustic surroundings respond (respond)

Impulse Response as Instrument

- Convolution reverb effects can treat any sound as an IR
- Long-form recordings imprint dynamic and harmonic fluctuations like a reverb tail
- Field recordings can be used as acoustic filters when used as IRs

Environmental Feedback

- Routing a field recording through another field recording creates a textural drone
- Pitch and dynamic qualities ebb and flow over prolonged duration
- The result is slowly evolving environmental feedback

Bell Tones

- Defining sound events in the piece are dictated by church bells in E Major
- Additional sound beds were pitch-shifted to create fundamental harmony
- Minimal instrumental parts were improvised and blended

Example: Guitar Swell



Challenges

- A31 intrudes along River Wey
- Limited loud or transient sound events
- Weak river flow
- *Composition* process is unpredictable and program/data-dependent

Closing Remarks

- Imperfect piece directed by nearby sound events along the River Wey
- Soundscape becomes the composer
- Emphasis on interaction between source and effect